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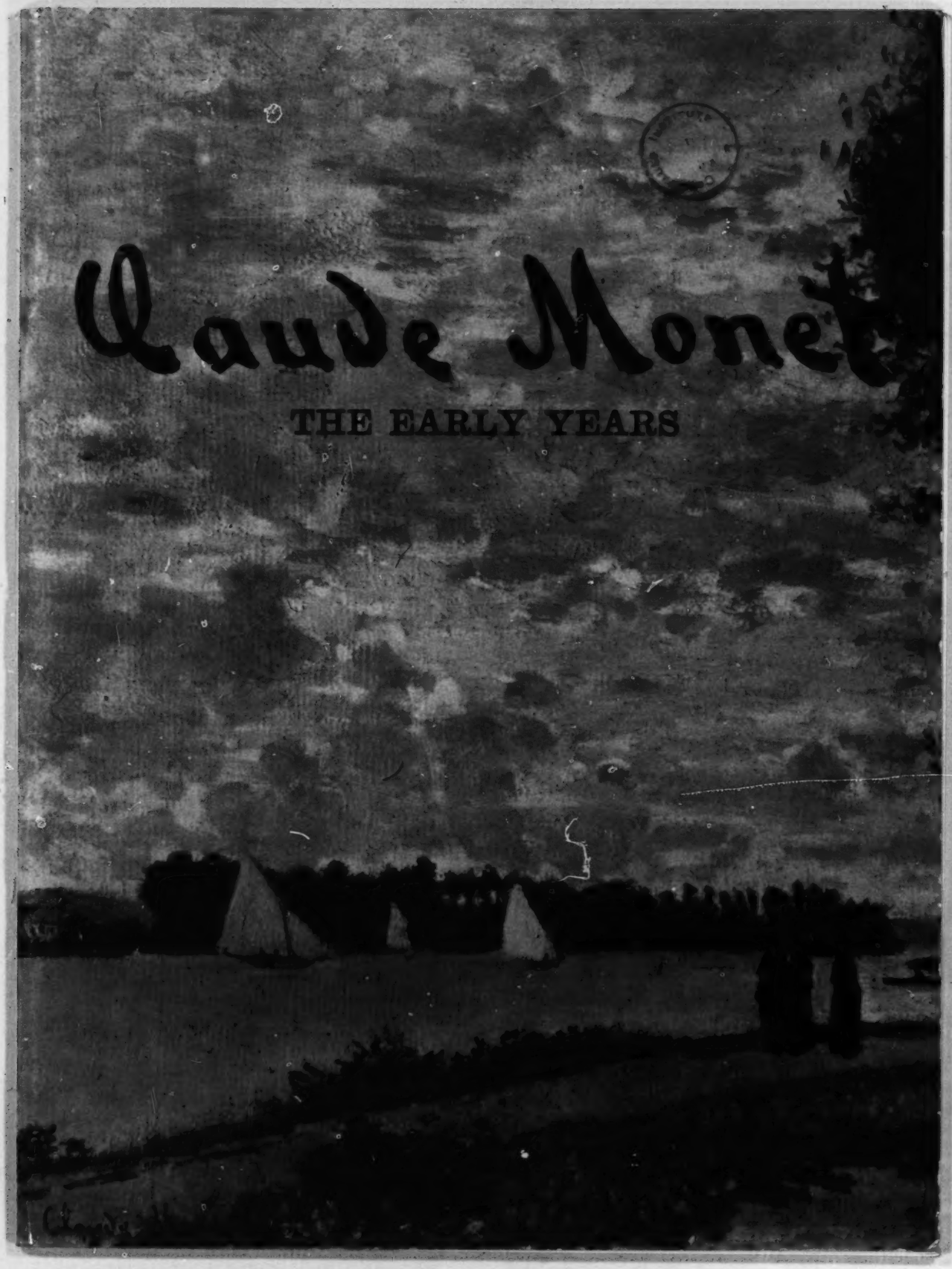
Claude Monet
THE EARLY YEARS

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From British Collections
in aid of The
Police Dependants' Trust

8th May—7th June, 1969

LONDON:

THE LEFEVRE GALLERY

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THE POLICE DEPENDANTS' TRUST

Patron HM THE QUEEN

AN APPEAL BY LORD STONHAM, O.B.E.

Born of a tragedy which shocked a nation, the Police Dependants Trust today holds out hope and a helping hand to the widows and children of the men who died protecting us.

Policemen are taken for granted. They are the familiar men in blue, daily seen on point duty or patrolling the streets of Britain's cities, towns and villages. But every year many die or are seriously injured safeguarding Mr. and Mrs. Average Citizen from fear of assault and loss and damage to property.

The Police Dependants' Trust Special Appeal provides an opportunity for everyone to show their gratitude and acknowledge in a practical way the immeasurable debt we owe to policemen and their families.

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But policemen get killed and badly injured in places other than Shepherd's Bush. Death or serious injury is an occupational hazard.

The Shepherd's Bush tragedy spotlighted the pressing need for a national permanent fund for policemen's dependants. With a generous donation of £100,000 from Sir William Butlin, the Police Dependants Trust was born.

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The Trust needs £1 million capital to remain a viable long term proposition. So far it has reached but half its target. Nobody can replace the losses suffered by policemen's families but can help to ease the financial burden which death or injury has caused.

The Rt. Hon. Lord Stonham, Minister of State at the Home Office, is Chairman of the Trust's Special Appeal Committee. Other members are Mrs. Ruth Adam, Lord Brecon, Sir William Butlin, Lord Cottesloe, Mr. Geoffrey Knight, Sir Edwin McAlpine, Sir John Ure Primrose, The Dowager Marchioness of Reading, Lord Sainsbury, Sir John Waldron and Lord Willis.

Acknowledgements

The Directors of the Lefevre Gallery wish to express their gratitude to all those private collectors who have so generously consented to lend their paintings to this exhibition. Because the majority of lenders wish to remain anonymous, the collections from which the exhibition has been drawn have not been recorded in the catalogue, with the exception of the picture lent by the Glasgow Art Galleries and Museums.

We would like to express our thanks to Mr. Daniel Wildenstein and Mr. Philippe Huisman without whose invaluable help and access to their records, this exhibition would not have been possible. Also to Monsieur Charles Durand-Ruel, Mr. Nicholas Tooth, Mr. Leonard Foster, Mr. Hugh Leggatt, Mr. W. Plomer and the Glasgow Art Galleries and Museum for their kind assistance, and to Mr. Denys Sutton who has very kindly agreed to prepare this catalogue for us.

DESMOND L. CORCORAN

Frontispiece. *Portrait of Monet*, 1875, by Pierre Auguste Renoir (1841-1919). The Louvre.

CLAUDE MONET—
THE EARLY YEARS

by Denys Sutton

At the time of Claude Monet's death in 1926, his art enjoyed an immense international reputation. The pall-bearers at his funeral were Georges Clemenceau, who wrote a delightful book about him, Bonnard, Vuillard and Roussel. Subsequently his art, though never lacking admirers, underwent some decline in its popularity. The situation changed radically a decade or so ago when his late pictures of water-lilies were hailed as precursors of abstract expressionism. Certainly several modern artists have looked at him with advantage but whether they are quite justified in believing that his aims were akin to their own, is a matter of some debate.

One consequence of the late Monet having been cast as a hero, *avant la lettre*, of an important section of modern painting, is that the works from the 1860s down to about 1880 have been somewhat neglected from a critical point of view. His Impressionist canvases of Argenteuil are among the most popular pictures of the nineteenth century but they have been felt to be just a shade out of tune with contemporary taste. Their extreme daring and even complexity have been underrated.

One reason for this critical neglect is that, unlike most of his companions, Monet has not yet been honoured with a full-scale monograph. The main book remains Gustave Geffroy's two volume biography of 1922 but, although the author was a friend of the artist and it contains many documents and letters, errors are to be found. As it was published in the artist's lifetime, various details concerning his personal existence are glossed over. This is not the case with the most recent biography by Mr. C. M. Mount for although providing some fresh information, his handling of the material is excessively romantic. He argues that the artist's marriages first to Camille Doncieux and then, after her death, to Madame Hoschédé were motivated by pecuniary considerations. There can be little doubt that some light on Monet's moodiness might be secured from a knowledge of his private life, but such problems should be handled with great delicacy.

Mr. Mount is more interesting when he suggests that the artist did not go to Chailly in the forest of Fontainebleau in 1863 and that a second visit to Holland in 1872 never took place.

The way is obviously open for a volume which would seek to clear up such questions, supply the text of as many letters as possible (the very important correspondence between Monet and Bazille requires re-editing) and provide a catalogue raisonné of the master's prolific output. For the time being, one has to make do with a variety of sources; for instance, the statements Monet made to Clemenceau, Geffroy, Thiébault-Sisson, the duc de Trévise and René Gimpel; various histories of Impressionism, notably those by John Rewald and Phoebe Pool; some perceptive essays, such as the recent one by Professor William C. Seitz; and exhibition catalogues. The most valuable of these is the one prepared by Mr. Douglas Cooper and Mr. John Richardson for the Arts Council's Monet exhibition of 1957 and anyone writing about the artist is obliged to refer to it.

The need for a detailed examination of Monet's life is all the more necessary for it is hard not to suspect that at times legend has taken over from truth. When dealing with the major artists of last century it is essential to avoid over-dramatising

Fig. I. *Le Déjeuner*, 1867. Städel Institute, Frankfurt-am-Main.

Fig. II. *Portrait of Madame Gaudibert*, 1868. The Louvre.

events for, as Professor Francis Haskell has rightly observed, 'modern histories of nineteenth century are entirely theological in tone, with genius finally prevailing against unspecified forces of devilry'.

This is not to dispute that Monet had much to contend with as a young man. His refusal to attend the Ecole des Beaux-Arts in Paris and his liaison with Camille and the birth of their son outside wedlock were hardly likely to appeal to his *petit-bourgeois* parents. The financial consequences of his actions were grave. He was often in dire monetary straits, for instance, in 1867, just before the birth of his son Jean, and in the winters of 1875 and 1879. But there were interludes of reasonable comfort, as when in 1867 an early patron Gaudibert lent him a house near Fécamp and Monet and Camille and their child were able to enjoy the services of a maid; she appears in the well-known *Le Déjeuner* (Frankfurt-am-Main, Städel Institute, Fig. I). He was lucky in his friends too; Bazille, Manet, Caillebotte, de Bellio and Charpentier were among those who came to his rescue in times of hardship.

Amid all the vicissitudes of Monet's early career, one aspect of his character emerges; his determination to go his own way, whatever the cost. He was entirely devoted to his art. There is never any question of his taking an easy way out in order to win success. He suffered from the feeling that he could not attain his ideal and he underwent bouts of depression. Significantly he could not abide black, the colour of death. Notes of sadness may be detected in the beach scenes he painted at Saint-Adresse in 1867 when Camille's pregnancy and his poverty worried him and in the studies of the frozen Seine that date from 1880, shortly after her death. Nevertheless, unlike Théodore Rousseau, he did not brood on the image of slaughtered trees nor like Daubigny, the most cheerful painter of the Barbizon school, depict bare and stark coasts. Yet this under-current of strain supplies an added dimension to Monet's art. It is surely incorrect, moreover, to see him as a simple soul just recording optical impressions without any concern for their composition or arrange-

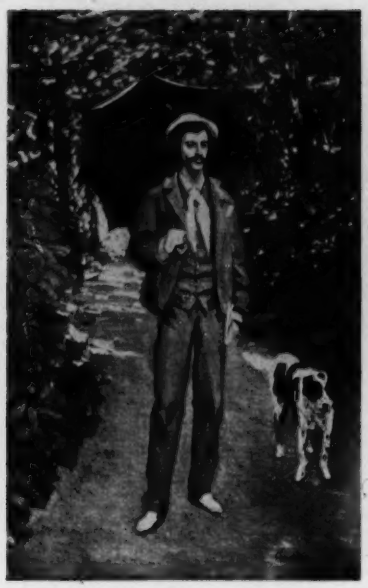


Fig. III. *Portrait of J. F. Jacquemart, c.* 1867. Kunsthaus, Zürich.

ment. Professor William C. Seitz with considerable flair has drawn attention to Monet's skill in planning a picture.

Monet was born in Paris in 1840 but his family moved to Le Havre when he was about six so that from early youth onwards, he was reared by the sea. Yet he did not begin as a marine painter and instead showed his paces as a caricaturist. The few caricatures that survive (most of them are in the Art Institute, Chicago) indicate that, if persisting with this genre, he might have been no more than another Gavarni. Monet was a skilful draughtsman, but the existence of so few drawings by him is by no means so surprising for his approach, that of an open-air painter, obviated the need for preliminary drawings. However, the role of the oil sketch in his creation of a picture is another matter; one work in the exhibition (No. 4), which belonged to Duranty, seems to have been painted with this function in mind. Interesting problems are also raised by the purpose of the three pictures of La Grenouillère and as to whether or not they are identifiable with the 'bad sketches' for a large painting mentioned by the artist.

Monet's adoption of landscape painting was due to a fortunate meeting with Eugène Boudin in the 1850s. Initially, this artist's work did not appeal to him but he soon warmed to it, as well he might, for it had revealed the charms of the Normandy coast to his generation. Baudelaire in his review of the Salon of 1859 penned a tremendous paeon of praise in honour of Boudin's pastels, emphasising how they recorded the time of year, the hour and the direction of the wind. Boudin's sketches of skies, he wrote, mounted to his head like strong drink or 'the eloquence of opium'. The ravishing pastels or the grey-toned harbour scenes were just the sort of work to open the eyes of a young painter to the beauties of Nature. The two men became close friends and Boudin induced him to work out of doors. As Monet acknowledged, 'it was as if a veil had been torn from my eyes. I understood. I grasped what painting was capable of being. My destiny as a painter opened up before me'.

After meeting Boudin and accepting the challenge of *plein-air* painting, it was understandable that Monet should have declined to attend the Ecole des Beaux-Arts in Paris as his parents wished. He found much to please him in Paris, all the same, and stayed there for longer than they had stipulated. He spent some time in the studio of Charles Jacque and at the 'free' Académie Suisse where he met Pissarro. He also found his way to the Brasserie des Martyrs where the *avant-garde* would debate the aesthetic questions of the hour.

During his time in Paris he was introduced to a broad cross-section of contemporary painting and his comments could be far from uncritical. He was particularly impressed by the paintings of Daubigny and Troyon which he saw at the Salon. He also admired Corot and Delacroix and on one occasion he said of some works by this artist, 'they are only indications, sketches, but as always, they have verve and movement'. These qualities of sketchiness and movement were ones which he made peculiarly his own.

It is most irritating that so little is known about Monet's period as a conscript in Algeria but during this time he is said to have painted the portrait of his captain's wife. He told Gustave Geffroy that he was intoxicated by this country, and Thiébault-

Fig. IV. *The Evening Meal, c.* 1868-69. Collection Frau Charlotte Bührle-Schalk, Zürich.

Sisson that his knowledge and vision were enlarged by his experiences there, but that the impact was only manifested later on. 'They contained', were his words, 'the germ of my future researches'.

On returning to Paris in 1862, Monet entered the studio of Charles Gleyre, where he encountered Bazille, Sisley and Renoir. This was the start of a relationship which was to be of considerable importance for all four men. In the summer Monet was introduced to the Dutch painter Jongkind, whom he was to consider his true master. This artist has not perhaps received the praise which is his due; not only is his work at its best marked by vivacity and a sharp eye for tone but his interest in depicting the same scene at different times of the day was a practise later followed by Monet. Karin von Maur has suggested that Jongkind's etching *Coucher de soleil à Anvers*, 1868 may have contributed towards Monet's famous *Impression, soleil couchant*, 1872, in the Musée Marmottan, Paris. A parallel to the effect of sunlight on the water, which is such a feature of Monet's canvas, is also to be found in Jongkind's *The Meuse at Rotterdam, Sunset*, 1864 in the collection of Eric C. Putnam. It is reproduced in the exhibition catalogue *How Impressionism Began* (Arts Council, Welsh Committee, 1960, p. 15).

The few early pictures by Monet that survive show that he was interested in still-life as well as landscape painting in the manner of the Barbizon school (No. 1). It was in keeping with his resolute nature that he should have soon struck out on his own and planned a large composition, *Le Déjeuner sur l'herbe* for submission to the Salon of 1866. This was in a genre which had been rendered famous by Manet's celebrated painting of the same theme. However, Monet's originality was revealed in the way in which he painted his picture out of doors, using Camille and such friends as Bazille as models. Although he abandoned the large canvas, on account of criticism from Courbet, the sketch in the Museum of Western Art, Moscow and the ancillary sketches reveal how brilliantly the artist had tackled

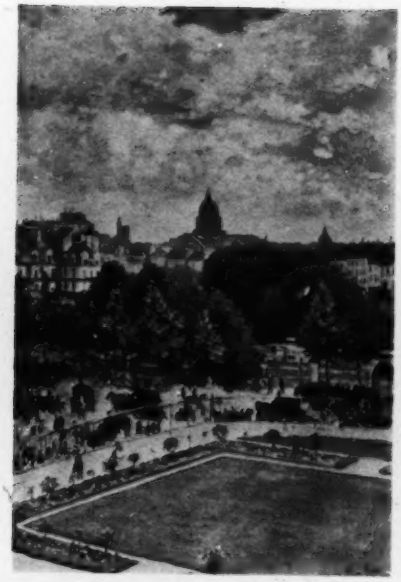


Fig. V. *Jardin de l'Infante, Louvre, c.* 1866. Allen Memorial Art Museum, Oberlin College, Ohio.

the task, announcing the impressionist technique in the play of light on the trees and the figures.

Monet's admiration for Manet, whose work he saw at the Galerie Martinet in 1863, may be observed in his choice of subject and also in his marines such as *L'entrée du Port de Honfleur* (No. 6) in which the treatment of the waves and the rowing boat may be compared with that in Manet's *Combat of the Kearsage and the Alabama* (1864) in the J. G. Johnson collection, Philadelphia.

During the early years Monet was a remarkable figure painter. In a picture such as *La Dame en Robe Verte* (Kunsthalle, Bremen, 1866) or the *Portrait of Madame Gaudibert* (Louvre, 1868, Fig. II) he showed himself to be a master of the grand whole-length tradition which stretches back to Velázquez and Van Dyck. These works are similar to the type of Salon picture painted by Alfred Stevens and later by Carolus-Duran but Monet gave them a special authority. His ability to pose a figure quite naturally in the open air is also shown in the *Portrait of J. F. Jacquemart* (Kunsthaus, Zürich, *c.* 1867, Fig. III), and in the *Women in the Garden* (Louvre, 1866-67) which may have been painted for his friend Bazille and which substantiates Monet's admiration for Watteau. His grasp of composition was considerable. One of his outstanding pictures of the 1860s is *The Evening Meal* (Frau Charlotte Bührle-Schalk collection, Zürich, *c.* 1868-9, Fig. IV). It is in line of descent from the interiors painted in seventeenth century Holland although in his case an impressionist technique is used to render artificial light; it is a picture which looks ahead to the 'intimism' of Bonnard and Vuillard. The connection with Bonnard is illustrated by the still life passage in *Le Déjeuner* (Louvre, 1872). This reveals his delicate eye for colour used as a means of creating form.

In later years, Monet rarely painted figures except as adjuncts to a landscape, unless they were members of his family or such occasional characters as took his fancy— for instance, Père Poly at Belle-Isle or Monsieur Paul, the pastry-cook, at Pourville, (Vienna, 1882). A special study of Monet's figure pictures is surely required and it is strange that so few remain in view of the maturity of his early ventures in this genre. One wonders if figure pictures were included in the 200 works he slashed at Ville d'Avray in 1866.

Monet's versatility in his twenties was astonishing. He found the challenge of undertaking new subjects intoxicating and nearly everything he touched proved successful. For instance, the group of views of Paris that date from 1866-67 are among the most perfect of their type. The tradition of the townscape was a long one, with the Dutch masters of the seventeenth century, Canaletto, Vernet, Bonington, Corot and Lépine, as well as a host of minor painters, among its adherents. Monet realised the considerable possibilities offered by Paris with her views across the Seine and her public gardens and that Renoir was his companion on such expeditions must have been stimulating. In a picture such as *Jardin de L'Infante, Louvre* (Oberlin, Ohio, *c.* 1866, Fig. V), he adopted an aerial view, thereby paving the way for such painters as Caillebotte and later Matisse and Vuillard.

In his account of the Salon of 1868, Zola, who knew Monet and on whom he

Fig. VI. *La Terrasse à Sainte-Adresse*, 1866. The Metropolitan Museum of Art, New York.

partly based the character of Claude Lantier in his novel *L'Oeuvre*, considered him not as a countryman in love with nature, but as a Parisian who adored all the manifestations of modern life, streets and racecourses, and all those attributes which turn women into '*filles de notre civilisation*'. He went on: 'Out in the country, Monet will prefer a park in the English manner to the corner of a forest, it pleases him to find traces of man, he likes to live in our midst, and, as a true Parisian, he brings Paris to the country. He is unable to paint a landscape without introducing gentlemen and ladies in their finery. Nature loses her interest for him when it does not bear the imprint of our customs'. Zola observed, too, that in his marines he was eager to include a jetty or a quay so as to 'indicate time and place'.

Zola may have overstated his case, but a number of the coastal scenes Monet painted in the late 1860s and 1870 illustrate his enjoyment of those Second Empire scenes which Boudin had favoured. *La Terrasse à Sainte-Adresse* (Metropolitan Museum, New York, 1866, Fig. VI), the exquisite *On the Beach* (National Gallery, London, 1870) and the two views of the Hôtel des Roches Noires at Trouville in the Laroche Collection and the Wadsworth Atheneum, Hartford, respectively, are effortlessly elegant. They show Monet's gift for assimilating another artist's idiom and giving it his own touch, evidence of his perceptive eye. His two pictures of the hotel at Trouville are the sort of work that must have appealed to Sickert, and the sketchy handling of the faces in *On the Beach* bears some relationship to Vuillard's pictures of his Nabi period.

Monet is one of those rare artists who knew how to paint water and, as Zola said, he did so without false reflections. 'In his work', this writer declared, 'the water is alive, deep and above all true'. In his pictures of the Normandy coast, Monet was able to suggest the choppy movement of the waves just as much as he could render the patterns formed by ships at anchor. But there was never anything anecdotal about such paintings. He was no less in love with water when painting the Seine at Bougival and evoking the pleasurable life that was going on at the restaurant at La Grenouillère, which served as a motif both for him and for Renoir, in addition to being described by Guy de Maupassant in a short story. Monet's three scintillating pictures of this place show that his use of fragmented

Fig. VII. *La Grenouillère*, 1869. The Metropolitan Museum of Art, New York.

colour and skill in rendering the play of light on water permitted him to ensure a more developed Impressionism.

Mr. Edward Lockspeiser has recently pointed out the parallels that can be found between Impressionism in painting and music, with particular reference to the role played in each by water. 'Both Renoir and Monet', are his words, 'were most moving when painting a dreaming young woman gazing at reflections in water or into the water's depths. The reflections are, of course, of images reversed, reaching depths that are unfathomable. Hence the sense of mystery and the fragmentation of colour, features also strikingly illustrated in the music of Debussy: his sense of harmony is fragmented in this way and so is his sense of the orchestra'. These characteristics may be discerned in *The River* of 1868 in the Art Institute, Chicago and the pictures of La Grenouillère (Fig. VII). It was no less suggestive of the affinities between painting and music at this period that Emmanuel Chabrier, the composer and close friend of Manet, should have formed such a distinguished collection of Impressionist pictures. He was one of the first to have admired Monet and two of the paintings (Nos. 15, 17) that once hung in his Paris apartment are in this exhibition.

In his perceptive essay on Impressionism, the poet Jules Laforgue noted that the Impressionist artist is one who 'sees and depicts nature just as it is, that is uniquely with coloured vibrations'. This response to the interplay of vibrations gives Monet's paintings of La Grenouillère their special character. He could achieve the same effects of luminosity with themes of a different sort as in *The Magpie* in the possession of the Société Guerlain, Paris. The dating of this exquisite canvas is not certain but it would appear to have been painted in about 1869, two years after Monet had undertaken a series of landscapes seen under snow at St. Simeon near Honfleur. *The Magpie* is one of his most miraculous canvases one in which a mood of communion with nature is caught and tinged with pure poetry.

Monet's concern with evoking atmosphere received further stimulus when he crossed to London in 1870. Although his addresses in London are known, little concrete information is available about his stay, except that he met Pissarro, Bonvin, Daubigny and Durand-Ruel. Nor has it been established whether or not Camille

came to England, as Michael Monet maintained. A good deal has been made about the claim, advanced by Pissarro, that he and Monet were strongly indebted to Constable and Turner, but Mr. Cooper has rightly shown that in Monet's case, the influence was slight. Monet could have learnt about Constable from Troyon whose painting betrays the influence of the English master.

Monet's gift of assimilation was again shown in England. He responded not to the English school but to the qualities of the light and the misty dreaminess of the atmosphere that he found in London and evidence of his appreciation of these characteristics is apparent in his two delightful paintings of Hyde Park (Philadelphia and Providence, Rhode Island, Fig. VIII) and above all, in *The Thames and the Houses of Parliament* (London, Fig. IX), in the collection of Lord Astor. He attacked in this picture a theme which was to seduce him on many subsequent occasions; the mysterious quality he discovered in this scene is already present in this marvellous early essay in tonal relationships. It is a work, too, which emphasises his gift of composing; this is evident in the delicate pattern made by the waves, the wharves and the figures. In selecting the Thames he took a theme favoured by Daubigny and the relationship between the two men is recalled by their mutual love of calm hues.

Monet's visit to Holland in 1871 was no less important for his artistic development. He succeeded in blending the decorative patterns of the Dutch houses and windmills with the damp dissolving character of the local atmosphere. However, the staccato touches which marked his paintings of La Grenouillère now surrendered to more rhythmic dashes of paint. This experience helped to give his palette greater subtlety and attune his eye to the registration of tonal values. His time in Holland may have been important for another reason. During the nineteenth century enthusiasm for Dutch painting in France mounted under the stimulus of the writings of Fromentin and Thoré-Burger, the champion of Vermeer, and some of the street scenes which Monet painted at Argenteuil (No. 11), shortly after his return to France, suggest the influence of the recessional compositional devices found in Hobbema, for instance.

One of the distinguishing marks of Monet's character was his curiosity; he was willing to take on any subject that appealed to him. For instance, *Unloading Coal* (Durand-Ruel Collection, 1872) seems a most unlikely subject for him and Mr. Cooper has suggested that he sought to make a social comment, comparable to that of Gustave Doré in his *London* of 1872. It is more likely, however, that he was tantalised by the problem of finding a visual equivalent for the movements of the workers as they heaved their loads and that he was fascinated by the figures on the bridge, a scene which, for Professor Seitz, has called to mind, similar ones in the prints of Hiroshige.

The period which Monet passed at Argenteuil, then a small and delightful village on the Seine, is one of the most famous chapters in the history of nineteenth-century French art. He was not alone for at various times his friends Renoir and Sisley came there and Manet, whose family had a property nearby, visited him. The last-mentioned was even spurred to paint out of doors. The companionship of these days is suggested by the two incisive pictures which Manet painted of Monet and Camille in their boat, which had been specially constructed so he could paint from it, after the model of Daubigny's famous *botin*. Renoir also painted his friend, proudly working in the garden.

Argenteuil and its surroundings inspired Monet to great heights. It was there that he painted his fresh and lyrical views of the village with a high airy sky (No. 9) or the yachts at anchor (No. 10) and in doing so celebrated the pleasures of the simple life, away from the pressures of an ever-developing industrial civilisation. But his development was not stunted by the delights of the place. When painting his house (No. 15) or garden he revealed his growing interest in covering the surface of a canvas with passages of paint that appear to intermingle and caress the eye. In other pictures, such as *Le Mail à Argenteuil* (No. 16), his brush strokes became more agitated, as if reflecting his passion for the exact notation

Fig. VIII. *Hyde Park, London,* 1871. Museum of Art, Providence, Rhode Island.

of colour and movement. During the latter part of his stay he visited Le Havre in 1873 executing, among other works, an enchanting view of the harbour (No. 13) which anticipates the sort of picture which Sickert would later paint of Dieppe.

The implications of the change of treatment, which was taking place in his art, can be observed in one of his most beautiful pictures, *Boulevard des Capucines,* 1873, in the Marshall Field collection. This evocative and sensitive work raises the interesting question as to the degree to which his assessment of nature was influenced by photography. The effects captured in this painting (or for that matter in No. 16) suggest the flickering image which is secured not by the eye but as they might be noted by the camera.

Monet's search for blurred form was grasped by a contemporary critic Ernest Chesneau in his comments on the picture in the *Paris-Journal* (1874). Dr. Aaron Scharf had pointed out in *Art and Photography* (1968) that: 'As far as the photographic process was concerned, Monet's representations particularly were anachronisms. For despite the fact that such blurred images continued to appear in photographs long after the first so-called instantaneous photographs became popular about 1860, Monet—if indeed he was motivated by photographs—reverted to what was already a rather archaic form. Corot's and Monet's perception of nature was not, strictly speaking, instantaneous, as Chesneau stated (the exact meaning of that word was somewhat ambigious in the 1870s and 80s) but more like belated images or photographic time exposures during which the definition of moving forms was partially or wholly obliterated.'

The relationship between painting and photography was suggested in 1873 in another way. For when Monet succeeded in dragooning his colleagues into founding an exhibition society, Société Anonyme Co-opérative d'Artistes-Peintres, Sculpteurs, Graveurs et Lithographes, its first show was held in the former studio of the famous photographer Nadar, whom he had met years before.

Monet's strong personality, so evident in the portraits and photographs of him, endowed him with the necessary pugnacity to get his way. But Monet's role in the organisation of the Impressionist exhibitions until such time as he became disenchanted with his colleagues, is a familiar part of the history of the movement and does not need recounting here. All the same, it is agreeable to find that No. 12 was included in the second Impressionist exhibition held at the Durand-Ruel gallery in 1876.

The first exhibition contained not only *Boulevard des Capucines* but the no less celebrated *Impression, soleil levant* (Musée Marmottan, Paris), which was savaged by the critic Louis Leroy in a review and whose remarks earned for the group the title of Impressionists. The latter picture is one of Monet's most delicate and exquisite creations and it underlines the difference in approach between him

Fig. IX. *The Thames and the Houses of Parliament, London*, 1871. Collection Lord Astor of Hever.

and Turner. It is a work which brings out, too, the Far Eastern strain that can appear in Monet's art and, to quote from Professor Seitz's excellent analysis: 'Applied in the thinnest of washes, the blues and oranges are muted by the graying effect that complementaries have on each other; only the disk of the sun and its pigmented reflection, whose sharp strokes move down the canvas like an Oriental colophon, are solid'.

Monet's *La Japonaise* (Museum of Fine Arts, Boston, 1876, Fig. X) is the most famous and ostensible example of his delight in Far Eastern are but it is very much a fancy dress work as are Whistler's *La Princesse du Pays de la Porcelaine* in the Freer Gallery, Washington (1864). The precise way in which Monet was fascinated by Oriental art and by Japanese prints especially has not yet been determined; it is said that he first began to buy them in the 1850s and that he was greatly impressed by them when in Holland. In point of fact, an interest in Japanese prints was so prevalent in Parisian *avant-garde* circles that it would have been difficult for Monet to avoid hearing about them. His love of Orientalism was not only for its technique but for its spirit as is apparent in the *Les Bords de la Seine à Argenteuil*, 1878, (No. 17), which was once owned by Chabrier. His absorption in Nature as a key to universal harmony, the theme of his later works, is in tune with the principles of Far Eastern painting.

A determination to render the envelope of light which surrounds objects is a salient feature of his approach to painting. It led him to undertake a variety of experiments as when, in the winter of 1876-77, he painted a series of ten or so pictures of the Gare Saint-Lazare. His aim was to represent the same subject at different hours of the day and under changing atmospheric conditions, and, as such, these paintings were the prelude to the series of Rouen Cathedral (1893-94) and the water-lilies. Whereas the later pictures, as Sickert noted, are best seen together, the individual works in the Saint-Lazare series do not depend on juxtaposition for their best effects to be appreciated.

Technique at all times fascinated Monet. During the fertile years when his considerable energy was employed on developing Impressionism to the utmost, he not only explored the possibilities of atmospheric suggestion but painted such

Fig. X. *La Japonaise*, 1876. Museum of Fine Arts, Boston.

striking cadenzas as the *Drapeaux: Rue Montorgeuil*, (Musée des Beaux-Arts Rouen, 1878). In this picture the blurred effects of the human beings in the streets are subordinated to the dynamic blues and reds of the flags, thereby creating a note of exhilaration in keeping with the circumstances of the first national fête to have been held since the years 1870-71. The result of his enterprise was one of the most brilliant and unusual creations of Impressionism.

Although some success had come Monet's way during the 1870s, difficulties began to close in on him in 1878 and 1879; he was so penniless that he had to pawn his possessions in order to pay for the treatment which Camille was receiving. It was of no avail and she died in September, 1879. It was typical of his absorption in his work that he sat beside her bed and analysed the colour which marked her face as she died. It is a scene which recalls the way in which Edmond de Goncourt recorded the last moments of his beloved brother Jules.

Monet's determination to capture the moods of nature under all conditions was shown during the winter of 1879, just after Camille's death. The Seine was frozen over and he had his easel dug into the ice. He was also at hand to capture the effects of the thaw (No. 21). The result is a group of pictures which possess, as J. K. Huysmans said, 'an intense melancholy', and this was in keeping with the artist's state of mind at this time.

The crisis in his life arising out of Camille's death more or less coincided with an alteration in his attitude to painting. It is interesting to find that his old friend, Zola was critical of his work in an article in *Le Voltaire* (1880). He said that the painter was only too eager to sell sketches on which the paint was hardly dry and pointed out that: 'If he wishes to attain the high place which he merits, if he wishes to be one of those which we expect him to be, he must resolutely give himself to important canvases, studied during the seasons, without any preoccupation other than to endow them with all the force of his temperament. He should not bother any more about exhibitions, he should devote himself entirely to his great and beautiful painting, and within a decade he will be highly esteemed, placed on a pedestal, and will sell his work for high prices. He will lead the modern movement.' There is no evidence that Monet paid any attention to Zola's strictures but he did realise, in about 1880, that he had come to an end of one phase of his art. In several of his pictures of Vétheuil, such as No. 19, the Church is painted with a greater solicitude for its structure.

Nevertheless, Monet's painting did not follow the direction which Zola seems to have in mind—the production of 'finished' pictures. Monet always remained a judicious connoisseur of Nature and a recorder of its subtleties. However, he increasingly interpreted his themes in such a way that the resulting pattern of blended colour may be enjoyed for its own sake and considered as expressive of a mood. His painting was tinged with Symbolism during the final years but this influence was not manifest in the adoption of the sort of subjects favoured by Gustave Moreau or Odilon Redon. He was intent on suggesting a mood of reverie, as in the extraordinary paintings of Venice dating from 1908 which were admired by Sickert among others. Such works offered an invitation to embark on a voyage '*vers d'autres cieux et d'autres amours*'.

1 FERME EN NORMANDIE

Canvas: 15½ × 18¾ in. (38 × 46 cm)

Signed and dated: C.M. 64

Coll: Louveau (a friend of Boudin); Private coll. Pont-Lévêque; Wildenstein, 1967

The precise identification of the farm depicted in this picture, which is exhibited for the first time, has given rise to some difficulties. The former owner told Daniel Wildenstein, the author of a forthcoming catalogue raisonné of Monet's works, that the farm was at Pont-Lévêque and R. Walter that the painting represented the outbuildings at the farm of Saint-Siméon at Honfleur. It is far more likely that the second identification is correct, for in the summer of 1864 Monet and his friend Bazille were staying in Honfleur, in two small rooms rented from a baker, and taking their meals at la Mère Toutain, at the Saint-Siméon farm ' situated on the cliff a little above Honfleur.' This farm, which seems to have served as an inn, was famous at the time and many painters, including Courbet, Corot and Daubigny, had worked there. There is no record of Monet having stayed at Pont-Lévêque.

The style of this picture is related to that of the much larger painting *A Farmyard, Normandy, c.* 1864 in the Louvre which Monet described as ' his first big picture.' Both paintings indicate the strong influence exerted on the artist in his formative years by such Barbizon masters as Troyon and Daubigny. For a convenient reproduction of the Louvre picture, see ' Monet ', Arts Council, 1957 (pl. 24a). This exhibition was arranged by Douglas Cooper for the Arts Council, and was held at the Royal Scottish Academy, Edinburgh and at the Tate Gallery, London in 1957. Subsequently, in the text, it is referred to as ' Monet ', Arts Council, 1957.

No. 1

2 LA POINTE DE LA HEVE

Canvas: 15½ × 28½ in. (39.3 × 72.3 cm)

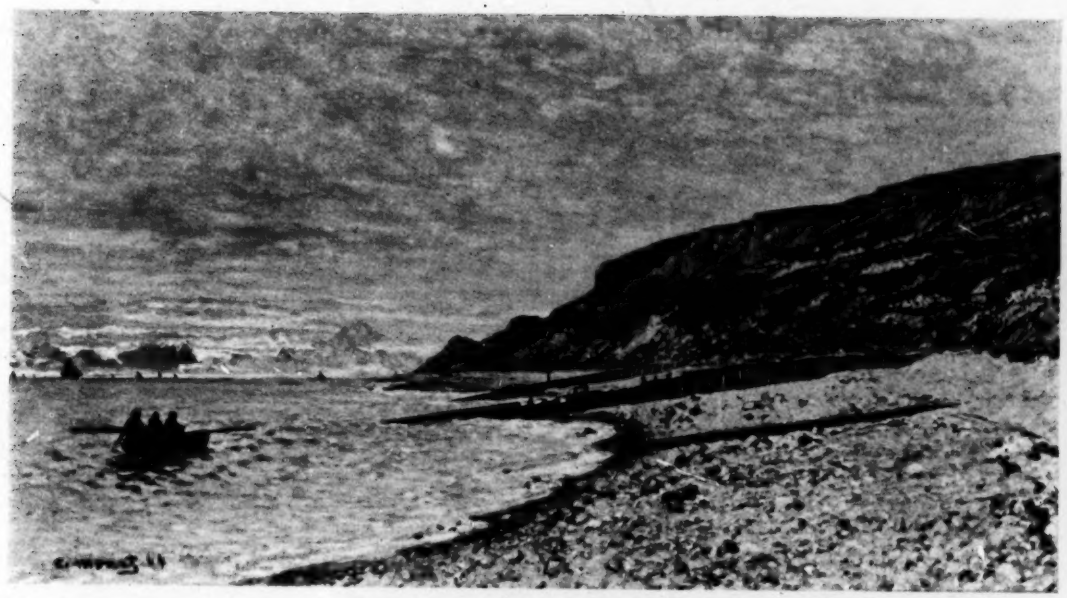
Signed and dated: C. Monet 64

Coll: J.-B. Faure, *c.* 1883; Durand-Ruel, 1907; Neue Staatsgalerie, Munich, 1907-40 (no. 8441); Wildenstein; Mr. and Mrs. Norman B. Woolworth, 1954, their sale, Christie's 19-6-1964 (Lot 45); bt. Agnews

Lit: P. Labarière, *'Exposition de Claude Monet'*, in *Journal des Arts*, 16 March 1883; Philippe Burty, *'Les paysages de M. Claude Monet'*, in *La République Française*, 27 March 1883, p.2; *Notice sur la collection de J.-B. Faure, suivie du catalogue des tableaux formant cette collection*, 1902, p. 30, no. 51; A. Alexandre, *Claude Monet*, 1921, p. 32; G. Geffroy, *Claude Monet, sa vie, son temps, son oeuvre*, 1922, p. 117; R. Régamey, *'Formation de Claude Monet'*, in *Gazette des Beaux-Arts*, February 1927, p. 65 (repr.); H. Tietze, *Les peintres français du dix-neuvième siècle dans les musées d'Allemagne*, in *Gazette des Beaux-Arts*, February 1928, p. 113; W. Udhe, *Les impressionnistes*, 1937, p. 24; O. Reuterswärd, *Claude Monet*, 1948, pp. 178, 281; M. Rostand, *Quelques amateurs de l'époque impressionniste* (unpublished thesis for l'école du Louvre), 1955, p. 47; William C. Seitz, *Monet*, 1960, pp. 15 (repr.), 16; Charles Merrill Mount, *Monet*, 1966, pp. 73-4, 403; Phoebe Pool, *Impressionism*, 1967, p. 68, Fig. 46

Exh: Paris, Durand-Ruel, 'Monet', 1883 (No. 2); Paris, Georges Petit, 'Monet-Rodin', 1889 (No. 1); Paris, Durand-Ruel, *'Exposition de 17 tableaux de Claude Monet de la collection Faure'*, 1906 (No. 1); Berlin, Cassirer, *'Monet-Manet, collection Faure'*, 1906 (No. 25); Stuttgart, *'Monet-Manet, collection Faure'*, 1906 (No. 20); Zürich, Kunsthaus, 'Monet', 1952 (No. 2); Paris, Galerie des Beaux-Arts, 'Monet', 1952 (No. 2); The Hague, Gemeentemuseum, 'Monet', 1952 (No. 1)

Painted during the summer of 1864 but not exhibited in the Salon of that year, as is sometimes claimed. La pointe de la Hève is near Saint-Adresse and not Honfleur. Dr. Phoebe Pool has suggested in *Impressionism*, 1967 p. 68, that this work was possibly painted after a picture by Jongkind.



No. 2

3 LA ROUTE DANS LA FORET

Canvas: $31\frac{1}{8} \times 23$ in. (79×58.4 cm)

Signed: Claude Monet

Coll: The Independent Gallery, London; Bernheim-Jeune; Lady Esher; A. Tooth & Sons

Exh: London, Royal Academy (Arts Council), 'The landscape in French Art', 1949-50 (No. 231); Edinburgh, Royal Scottish Academy 'Monet', 1957 (No. 6 pl. 16f); London, Tate Gallery 'Monet', 1957 (No. 6 pl. 16f)

Painted *c.* 1865. This is presumably one of the studies from nature which the artist made in the forest of Fontainebleau, near Chailly where he was staying at the Auberge du Lion d'Or. Such pictures were done as preparation for the large figure scene, *Déjeuner sur l'Herbe*, which was destined for the Salon of 1866 and the oil sketch for which is in the Museum of Western Art, Moscow. The subject of this study is a type that had been popularised by Corot and the Barbizon painters; however, the treatment of the light and the trees reveals an incipient Impressionism.

No. 3

4 BARQUES DE PECHE (HONFLEUR)

Canvas: $17\frac{3}{4} \times 21\frac{1}{2}$ in. (45 × 54.6 cm)

Signed: Clau

Coll: Duranty, his sale, Paris, 28/29-1-1881 (Lot 67); bt. Victor Chocquet (72 frs.); Madame Chocquet, her sale, Paris, 1/4-7-1899 (Lot 80); bt. Escudier; Anon sale, Paris, 11/12-2-1924 (Lot 21); Alex. Reid & Lefevre; Captain S. W. Sykes, his sale, Sothebys, 22-6-1966 (Lot 9); bt. Agnews

Lit: G. Geffroy, *Claude Monet, sa vie, son temps, son oeuvre*, 1922, p. 219; A. Bertram, *Claude Monet*, 1931 (The World's Masters), pl. V; M. Rostand, *Quelques amateurs de l'époque impressionniste* (Unpublished thesis for l'école du Louvre), 1955, p. 154

Exh: London, The Lefevre Gallery, 'Important pictures by nineteenth-century French masters', 1924 (No. 13 repr.); Cambridge, Fitzwilliam Museum in 1942, 1944-45 and 1949

Painted at the end of 1866. This unusual picture is a sketch which was used by Monet when painting the large *Port de Honfleur*, which is reproduced by John Rewald, *The History of Impressionism*, 1961, p. 155 and which, according to this authority, may have been exhibited in the Salon of 1868. Similar boats, to those in the sketch, are to be found moored to the quay in the middle distance and on the right of the finished picture.

No. 4

5 CABANES A SAINTE-ADRESSE

Canvas: 17 × 25½ in. (43 × 65.5cm)

Signed: Claude Monet

Coll: Madame Berend; Wildenstein; Private Coll. U.S.A.

Lit: J. Richardson, 'Monet', in *The Studio*, October 1957, p. 99 (repr.)

Exh: Edinburgh, Royal Scottish Academy, 'Monet', 1957 (No. 11 pl. 16i); London, Tate Gallery, 'Monet', 1957 (No. 11 pl. 16i)

Painted in 1867 or 1868. The village and seaside resort of Sainte-Adresse is just north of Le Havre. The artist's parents went there with his aunt, Madame Lecadre, in the summer months. Monet was there for several months during the summer of 1867, at the time when his parents were pressing him to end his liaison with Camille Doncieux. Douglas Cooper noted in 'Monet', Arts Council, 1957, No. 10, p. 42 that 'a feeling of melancholy' pervaded nearly all the pictures which he painted of this place. This is understandable for, as Monet's letters to Bazille indicate, he was extremely short of money and worried about Camille who was pregnant. She gave birth to a son, Jean Monet, in July.

No. 5

6 L'ENTREE DU PORT DE HONFLEUR

Canvas: $19\frac{3}{4} \times 24$ in. (50×61 cm)

Signed and inscribed: A son ami Lafont, 1870, Claude Monet

Coll: Antoine Lafont, 1870; Anon Sale, Paris, Hôtel Drouôt, 28-6-1943

Exh: Paris, Galerie des Beaux-Arts, 'Monet', 1952 (No. 16); The Hague, Gemeentemuseum, 'Monet', 1952 (No. 17)

Although dated 1870, this figure was probably painted a shade earlier. It was presented by the artist to his friend Antoine (or Antonin) Lafont who was a witness at his marriage to Camille on 28th June, 1870. Lafont was a journalist and later became a deputy for Paris and a friend of Clemenceau.

This striking picture illustrates the affinities between Monet and Manet; it may be compared with the latter's *Combat of the Kearsage and the Alabama* of 1864 in the J. G. Johnson Collection, Philadelphia.

No. 6

7 LE PORT DE ZAANDAM

Canvas: $18\frac{1}{2} \times 29$ in. (47×73.6 cm)

Signed: Claude Monet

Coll: Durand-Ruel, *c.* 1888; Manzi, 1892; Tavernier, his sale, Paris, 6-3-1900 (Lot 57); Rosenberg; Durand-Ruel, 1902; Paul Cassirer, Berlin, 1903; Justin K. Thannhauser, New York; Wildenstein; Guerlain, 1950

Lit: Théodore Duret, *Histoire des peintres impressionnistes*, 1906, p. 86 (repr.); V. Pica, *Gl'Impressionisti Francesi*, 1908, p. 67 (repr.); F. Mars, *Claude Monet*, a study included in the collection, *Zaandam 150 Jaar Stad*, 1962, pp. 329-30 (repr.); Y. Taillandier, *Monet* (1963) (repr. p. 45)

Exh: Edinburgh, Royal Scottish Academy, 'Monet', 1957 (No. 26 pl. 17h)

Painted in 1871. The artist went to Holland in 1871 after his stay in England. The subject of this picture is the Hoogendijk, the dyke which borders the port of Zaandam on the west. The houses are situated on the western part of the dam. Monet painted several pictures in Zaandam, one of which was acquired by Daubigny.

No. 7

8 BATEAUX SUR LA ZAAN (also called: *Canal in Holland, Zaandam*)
Canvas: 14 × 28 in. (35.5 × 71 cm)
Signed: Claude Monet

Coll: Wildenstein; Private coll. U.S.A.; Alex. Reid & Lefevre

Lit: D. Wildenstein, *Monet, impressions*, 1967, p. 17

Exh: London, The Lefevre Gallery, 'Nineteenth and twentieth century French paintings' 1967 (No. 12 repr.)

Painted in 1871. The picture does not represent a canal, as might easily be assumed, but the Zaan, the river at Zaandam, seen here from the north.

No. 8

9 LES BORDS DE LA SEINE, ARGENTEUIL

Canvas: 21 × 29 in. (53.3 × 73.6 cm)

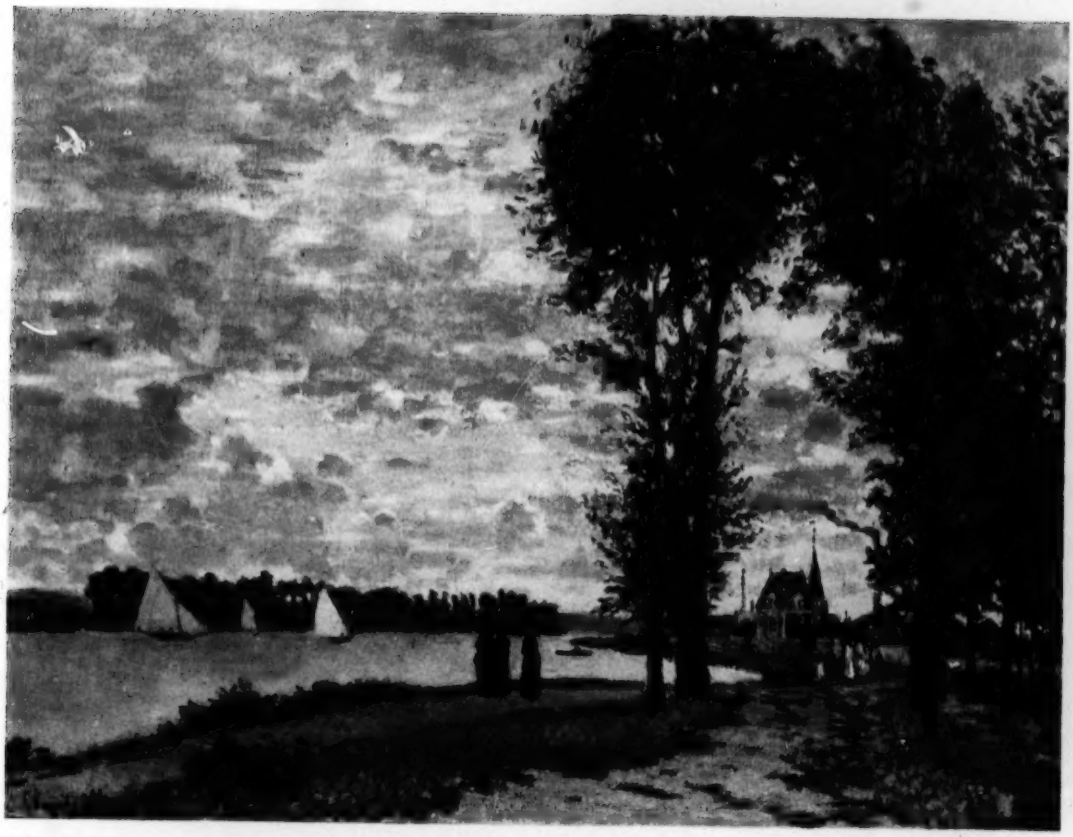
Signed: Claude Monet

Coll: Hadengue-Sandras, his sale, Paris, 2/3-2-1880 (Lot 57); Henri Rouart, *c.* 1891, his sale, Paris, 9/11-12-1912 (Lot 253); bt. Perrot; Durand-Ruel, *c.* 1931; A. Tooth & Sons

Lit: A. Dayot, '*A travers les collections parisiennes*', in *L'Art dans les deux Mondes*, 25 April 1891, p. 272; A. Alexandre, *La collection Henri Rouart*, 1912, p. 105; A. Dalligny, '*La collection H. Rouart*', in *Journal des Arts*, 30 November 1912, p. 1; '*Monets on exhibition in London*', in *Illustrated London News*, 21 March 1936, p. 517 (repr.)

Exh: London, A. Tooth & Sons, 'Claude Monet', 1936 (No. 22 repr.)

Painted in 1872 at Argenteuil, a village which provided Monet and his friend Renoir, with so many different motifs, for they often worked there together. This view is taken from the end of the wooded walk at Argenteuil towards the down stream. On the left is the île Marante. This site is unrecognisable today.



No. 9

10 ARGENTEUIL, VU DU PETIT BRAS DE LA SEINE

Canvas: 21½ × 28½ in. (54.6 × 72.3 cm)

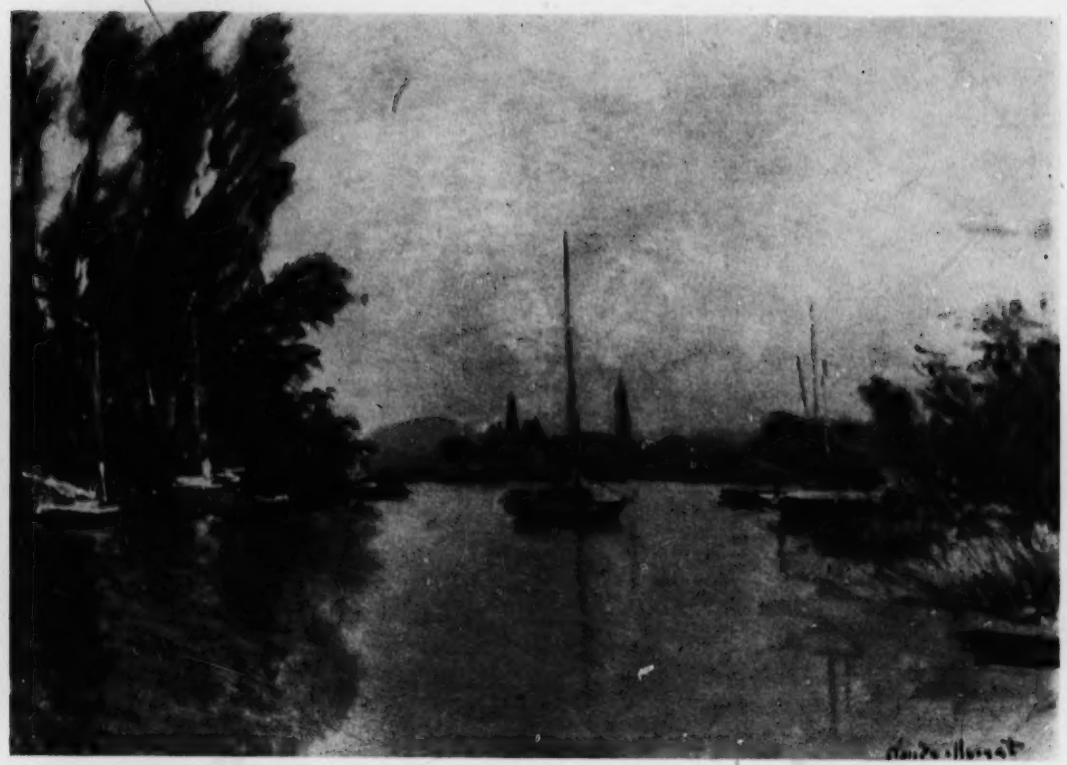
Signed: Claude Monet

Coll: Charles Deudon; Biedermann, Lucerne; Wildenstein; Mrs. Watson Hugues, London, 1938

Lit: M. Elder, *A. Giverny chez Claude Monet*, 1924, pl. 12; M. Malingue, *Claude Monet*, 1943, pp. 75 (repr.), 146

Exh: London, Wildenstein, 'The French Impressionists', 1963 (No. 36 repr.)

Painted in 1872 at Argenteuil. The view depicted is shown looking up stream; the backwater separates the île Marante (on the left of the picture) from the plain of the Colombes.



No. 10

11 RUE A ARGENTEUIL

Canvas: 14 × 23 in. (35.5 × 58.4 cm)

Signed: Claude Monet

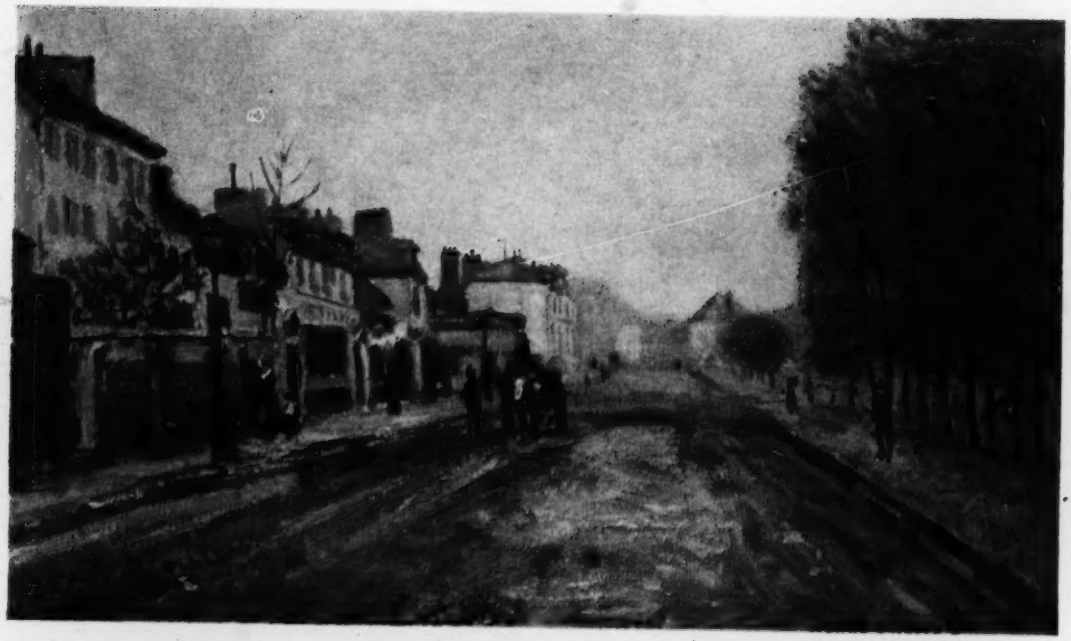
Coll: Sam Salz, London; R. A. Peto

Lit: J. Rewald, *The History of Impressionism*, 1961, pp. 288 (repr.), 289

Exh: Plymouth, City Art Gallery, 'French Impressionists and English paintings and sculpture from the Peto collection', 1960 (No. 56)

Painted in 1872 at Argenteuil. The scene represents the boulevard Heloise which Sisley painted in the same year (see F. Daulte, *Alfred Sisley*, 1959, No. 44). Sisley's picture is reproduced below. The wooded walk of Argenteuil is shown on the right.

Rue à Argenteuil, 1872, by Alfred Sisley (1839-99). Collection: Mrs. Mellon Bruce.



No. 11

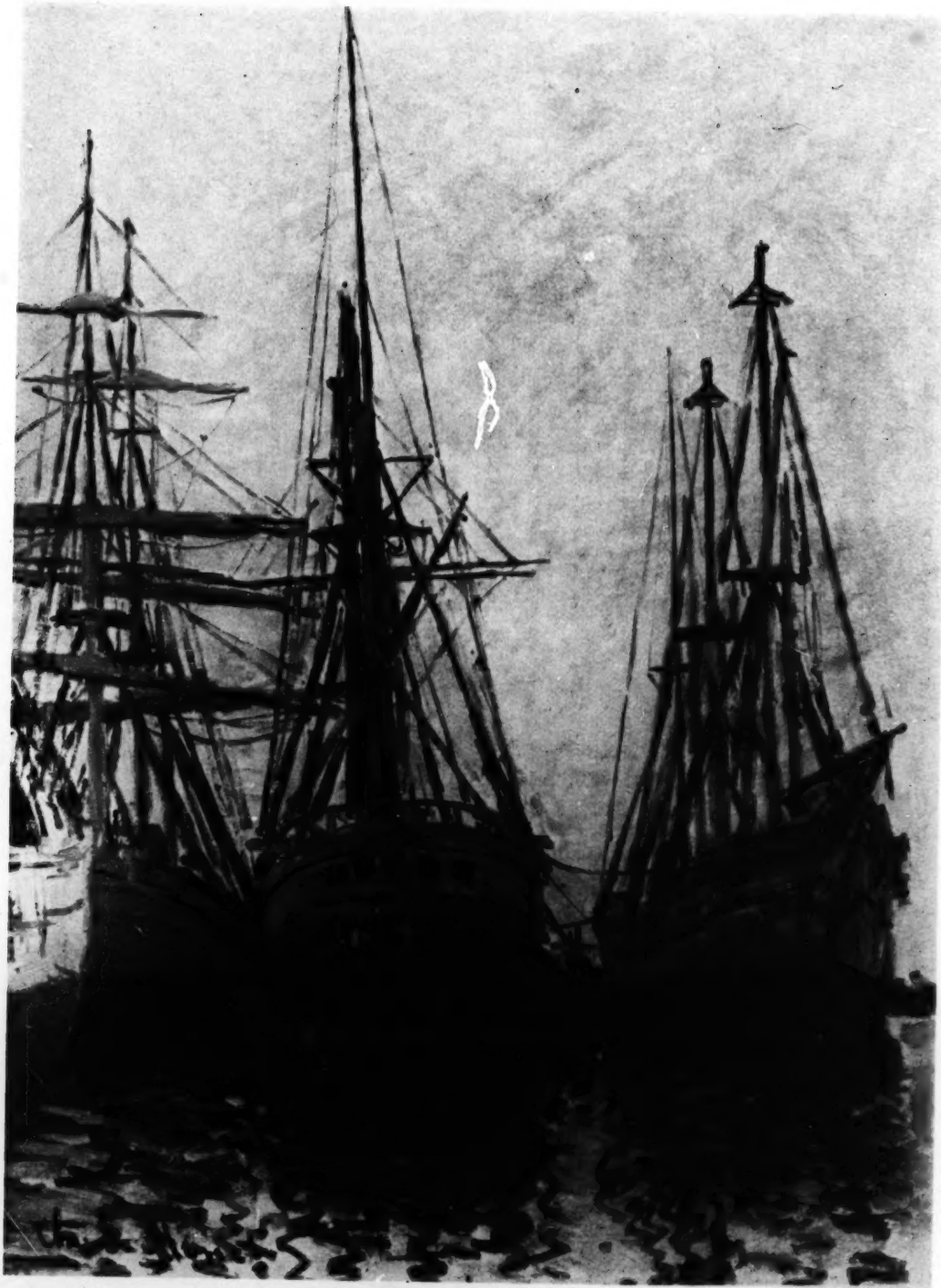
12 NAVIRES EN REPARATION (also called: *Le port de Honfleur*)
Canvas: 28 × 21¼ in. (71 × 54 cm)
Signed: Claude Monet

Coll: Vente Monet, Morisot, Renoir and Sisley, Paris 24-3-1875 (Lot 17, 190 frs. bt. in by Claude Monet); Berthe Morisot; Durand-Ruel; Dolfus, Paris; Alex. Reid & Lefevre, *c.* 1952

Lit: Letter from Berthe Morisot to her daughter Julie Manet, 1-3-1895 (the day before her death): *'Tu donneras . . . à ton cousin Gabriel les Bateaux en réparation de Monet'* (D. Rouart, *Correspondance de B. Morisot*, 1950, p. 185); E. Newton, 'French painters: Claude Monet', in *Apollo*, December 1952, pp. 195 (repr.), 198; M. Rostand, *Quelques amateurs de l'époque impressioniste* (unpublished thesis for l'école du Louvre), 1955, p. XVI; M. Bodelsen, 'Early Impressionist Sales', in *Burlington Magazine*, June 1968, p. 336

Exh: Paris, Durand-Ruel, 'Second Impressionist Exhibition', 1876 (No. 17); London, The Lefevre Gallery, 'French Masters of the nineteenth and twentieth century', 1952 (No. 8 repr.); London, The Lefevre Gallery, 'A group of fine French paintings', 1952 (No. 11); Edinburgh, Royal Scottish Academy, 'Monet', 1957 (No. 19 pl. 16k); London, Tate Gallery, 'Monet', 1957 (No. 19 pl. 16k)

Douglas Cooper tentatively assigned this picture to 1870 (see 'Monet', Arts Council, 1957, No. 19). However, Daniel Wildenstein has suggested that it dates from 1873. Monet is known to have worked at Le Havre in 1873 but no visit to Honfleur, which the picture has been said to represent, is recorded after 1870.



No. 12

13 VUE DU PORT DU HAVRE

Canvas: 29 × 39 in. (73.6 × 99 cm)

Signed and dated: Claude Monet 73

Coll: Berend; Durand-Ruel, 1912; A. Tooth & Sons

Lit: A. Alexandre, *Claude Monet*, 1921, pp. 30 (repr.), 67; C. Mauclair, *Claude Monet*, 1927, p. 61, pl. 15; C. Roger-Marx and K. Schweicher, *Monet*, 1949, pl. 21; Phoebe Pool, *Impressionism*, 1967, p. 167, pl. 128

Exh: Paris, Manzi-Joyant, *'Exposition d'Art Moderne*, 1912 (No. 133); New York, Durand-Ruel, 'Monet', 1914 (No. 5); London, A. Tooth & Sons, 'Monet', 1936 (No. 13); Edinburgh, Royal Scottish Academy, 'Monet', 1957 (No. 33, pl. 17k); London, Tate Gallery, 'Monet', 1957 (No. 33, pl. 17k); Cardiff, The Arts Council of Great Britain (Welsh Committee), 'How Impressionism Began', 1960 (No. 40 repr.); London, Wildenstein, 'The French Impressionists', 1963 (No. 37 repr.)

Painted in 1873 at Le Havre. The view depicted is the entrance to the port with the Musée des Beaux-Arts shown in the distance.

No. 13

14 L'ALLEE DU CHAMP DE FOIRE A ARGENTEUIL

Canvas: $19\frac{3}{4} \times 24$ in. (50×61 cm)

Signed and dated: Cl. Monet 74

Coll: Paris, vente B., 29-3-1897 (Lot 46); Mlle Carillon; bt. Durand-Ruel, 1925

Lit: A. Joubin, *'La naissance de l'impressionnisme à la galerie des Beaux-Arts'*, in *Beaux-Arts*, 14 March 1937, p. 8 (repr.); *'Beaux Arts au musée de Grenoble'*, in *Beaux-Arts*, 19 August 1938, p. 1 (repr.); C. Pfitzner, *'Exposition Monet-Rodin'*, in *Die Kunst*, 1940-41, p. 162 (repr.); G. Grappe, *Claude Monet*, 1941, p. 22 (repr.)

Exh: Paris, Galerie des Beaux-Arts, *'Naissance de l'impressionnisme'*, 1937 (No. 67 repr.); London, A. Tooth & Sons, 'Monet', 1939 (No. 8); Paris, Orangerie, *'Centenaire Monet-Rodin'*, 1940 (No. 7); Edinburgh, Royal Scottish Academy, 'Monet', 1957 (No. 38 pl. 18e); London, Tate Gallery, 'Monet', 1957 (No. 38 pl. 18e); Rheims, Musée des Beaux-Arts, *'L'impressionnisme, ses origines et son héritage au dix-neuvième siècle'*, undated, but after 1937, (No. 20 repr.)

Painted in 1874 at Argenteuil.

No. 14

15 LA MAISON DE MONET A ARGENTEUIL

Canvas: $24\frac{3}{4} \times 20\frac{1}{2}$ in. (62.8 × 52 cm)

Signed: Claude Monet

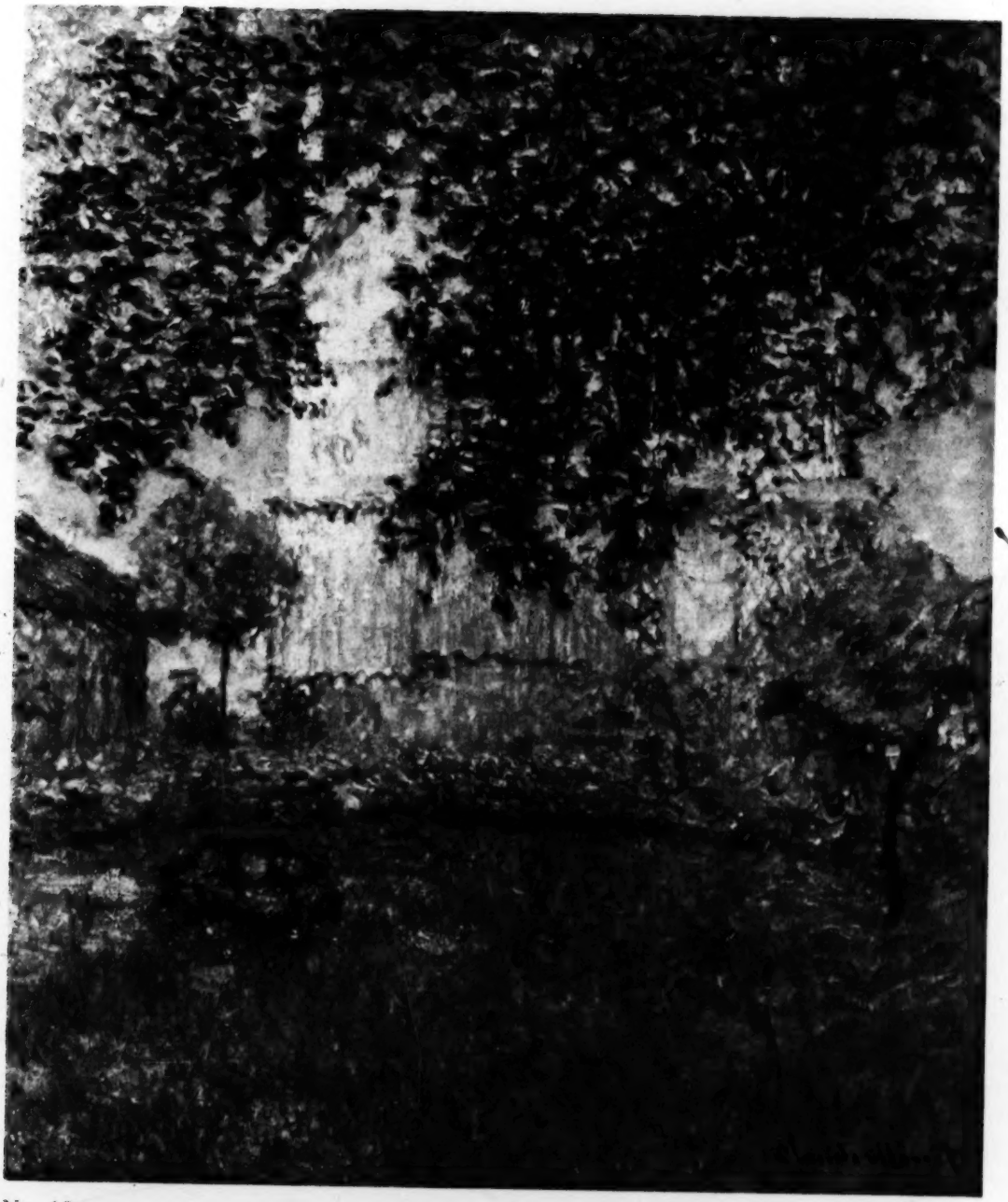
Coll: Emmanuel Chabrier; Madame Chabrier, her sale 26-3-1896 (Lot 18); Wildenstein; Johnstone; Private coll. Germany

Lit: *The Connoisseur*, October 1961, cover plate; R. Delage, *'Chabrier et ses amis les impressionnistes'*, in *L'Oeil*, December 1963, p. 18; R. Walter, *'Les Maisons de Claude Monet à Argenteuil'*, in *Gazette des Beaux-Arts*, December 1966, pp. 336, 338, 339 (repr.)

Exh: London, Leggatt Brothers, 'The Collection of the Rt. Hon. The Earl of Inchcape', 1961 (No. 20 repr.); London, Wildenstein, 'The French Impressionists', 1963 (No. 38 pl. 38)

Painted in 1876 at Argenteuil. This unusual picture (on the right) has considerable historical interest for it represents the artist's second house at Argenteuil. The house still stands at 5 Boulevard Saint-Denis (now 21 Boulevard Karl-Marx) and was rented by Monet from a carpenter, Adolphe Adonis Flament, from October 1874 to the beginning of 1878. A photograph of the house was published by R. Walter in his careful examination of Monet's stay in Argenteuil (*Gazette des Beaux-Arts*, see above under lit.). It is also reproduced on the left.

The light effects on the wall of the house anticipate those found in the artist's celebrated series of Rouen Cathedral.



No. 15

16 LE MAIL A ARGENTEUIL

Canvas: 21¾ × 26 in. (55.2 × 65.7 cm)

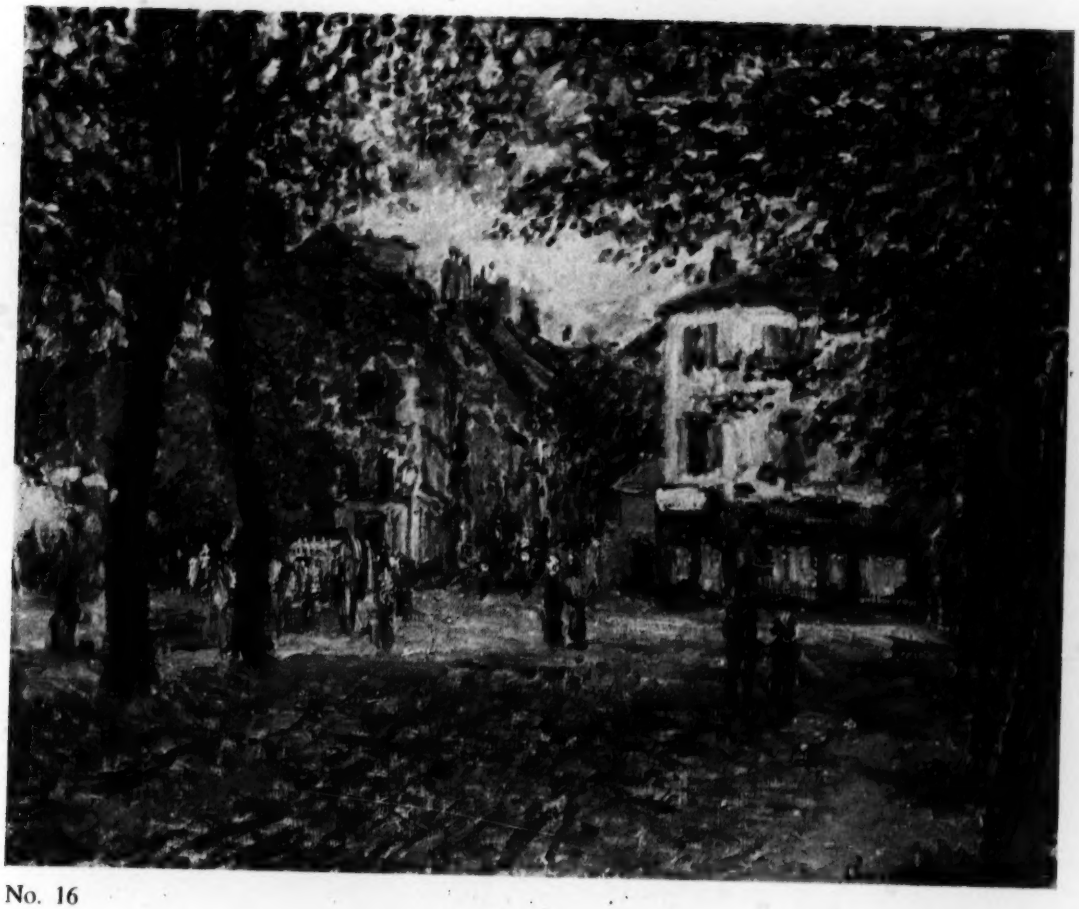
Signed: Claude Monet

Coll: Cahen, his sale Paris, 5-12-1901 (Lot 21); bt. Bernheim-Jeune; Blanquet de Fulde, his sale Paris, 27-5-1905 (Lot 41); Salo Cohn, Vienna

Lit: O. Reuterswärd, *Monet*, 1948, p. 151, pl. 69

Exh: London, The Lefevre Gallery, 'Nineteenth and twentieth century French paintings', 1968 (No. 18 repr.)

Painted in 1876 at Argenteuil. The street is the former rue du Port (now rue Jean Borderel) which leads on to the highway bridge. The agitated brush strokes in this painting anticipate the more 'expressionistic' handling which occur in Monet's pictures from the mid-1880's.



No. 16

17 LES BORDS DE LA SEINE

Canvas: 21 × 25¼ in. (53 × 64 cm)

Signed and dated: Claude Monet 1878

Coll: Emmanuel Chabrier *c.* 1879; Madame Chabrier, her sale, 26-3-1896 (Lot 20); bt. Durand-Ruel

Lit: *Kunst und Künstler*, March 1904, p. 232 (repr.); *'Exposition la Vie et l'oeuvre de Van Gogh, L'impressionnisme et le japonisme'*, in *L'Amour de l'art*, April 1937, pp. 33 (repr.), 34; M. Malingue, *Monet*, 1943, pp. 55 (repr.), 146; M. Rostand, *Quelques amateurs de l'époque impressionniste* (unpublished thesis for l'école du Louvre), 1955, p. 289; R. Delage, *'Chabrier et ses amis les impressionnistes'*, in *L'Oeil*, December 1963, p. 18; Y. Taillandier, *Monet*, (1963), p. 73 (repr.); Charles Merrill Mount, *Monet*, 1966, p. 420

Exh: Paris, 28 avenue de l'Opéra, *'Quatrième exposition des artistes indépendants'*, 1879 (No. 153); Paris, Durand-Ruel, *'Paysages par Claude Monet et Renoir'*, 1908 (No. 13); Paris, Durand-Ruel, 'Monet', 1914 (No. 32); Paris, Musée d'Art Moderne, *'La vie et l'oeuvre de van Gogh, l'impressionnisme et le japonisme'*, 1937 (No. 145); Paris, Durand-Ruel, 'Monet' 1959 (No. 22); Stockholm, Nationalmuseum, *'La douce France'*, 1964 (No. 36)

Painted in 1878 at Vétheuil. In January Monet had moved from Argenteuil to this village on the Seine half way between Paris and Rouen, it was to provide him with numerous subjects. He also painted many pictures at Lavacourt just across the Seine. The delicate treatment of the trees is reminiscent of Corot's romanticism and suggests in a subtle way the affinities between Monet's art and that of the Far East.

No. 17

18 VETHEUIL

Canvas: 24 × 31 in. (61 × 78.7 cm)

Signed: Claude Monet

Coll: Bt. from the artist by Bernheim-Jeune, 1918; Alex. Reid, 1920; McInnes, bequeathed by him to the museum in 1944

Lit: *Scottish Art Review*, 1946, vol. I, no. 1, p. 18 (repr.); *Glasgow Art Gallery, Catalogue of French Paintings*, 1953, pp. 40 (repr.), 72; A. Sturrock, 'Impressionist Paintings in Glasgow', in *Apollo*, August 1953, p. 42 (repr.); *How Impressionism Began*, catalogue of The Arts Council of Great Britain (Welsh Committee) exhibition at Cardiff in 1960, repr. p. 35, (not exhibited); *Interim Catalogue of French Paintings*, Glasgow Art Gallery and Museum, undated but before 1965, p. 22.

Exh: Glasgow, McLellan Galleries, 'French Pictures', 1920 (No. 150); Glasgow Art Gallery, 'Spirit of France', 1943 (No. 35); Wolfsburg, Stadthalle, *'Französische Malerei von Delacroix bis Picasso'*, 1961 (No. 106)

Painted in 1880 at Vétheuil. The village is seen here from the île Saint-Martin.

Lent: Glasgow Art Galleries and Museum.

No. 18

19 L'EGLISE DE VETHEUIL

Canvas: 20 × 24 in. (50.8 × 61.1 cm)

Signed and dated: Claude Monet, 1880. (The date was added after 1900)

Coll: Bernheim-Jeune; Boussod, Valadon et Cie, 1885; Desfossés, Paris, 1885; Victor Defossés, his sale 26-4-1899 (Lot 44); bt. Berheim-Jeune; Ad. Tavernier, his sale, Paris 6-3-1900 (Lot 56); bt. Hessel; Oscar Schmitz, Dresden, *c.* 1910; Wildenstein

Lit: P. Fechter, '*Die Sammlung Schmitz*', in *Kunst und Künstler*, 1910, p. 21; K. Scheffler, '*Die Sammlung O. Schmitz in Dresden*', in *Kunst und Künstler*, 1920-21, p. 186; G. Geffroy, *Claude Monet, sa vie, son temps, son oeuvre*, 1922, p. 217; M. Dormoy, '*La Collection Schmitz à Dresden*', in *L'Amour de l'Art*, 1926, p. 342; M. Malingue *Claude Monet*, 1943 pp. 94 (repr.), 147; G. Bazin, '*Métiers impressionnistes*', in *L'Amour de l'Art*, 1947, p. 189 (repr.); O. Reuterswärd, *Monet*, 1948, p. 283; G. Bazin *L'époque impressionniste*, 1953, pl. 26

Exh: Zürich, Kunsthaus '*Sammlung Oscar Schmitz*', 1932 (No. 37); Paris, Wildenstein, '*Collection O. Schmitz*', 1936 (No. 44 repr.); Edinburgh, Royal Scottish Academy, 'Monet', 1957 (No. 58 pl. 19g); London, Tate Gallery, 'Monet', 1957 (No. 58 pl. 19g)

Painted in 1880 at Vétheuil. The church, a Romanesque building with Renaissance additions, appears in many of the artist's paintings; another view, showing the facade, was in the collection of Sir John Richmond ('Monet', Arts Council, 1957, No. 54, pl. 18f). The analysis of light on the Church provides another example of Monet's experiments which culminated in the Rouen series.

No. 19

20 VETHEUIL AU SOLEIL

Canvas: $23\frac{1}{2} \times 39$ in. (60×99.3 cm)

Signed and dated: Claude Monet 80

Coll: Madame Berend; Durand-Ruel, 1912; Bernheim-Jeune, 1912; Jean-Henry Laroche, Paris, 1912; Jacques Laroche, *c.* 1937; Paul Rosenberg; Alex. Reid & Lefevre

Lit: R. Cerisier and H. Cotard, *Claude Monet et l'impressionnisme—les nymphéas*, Tours, undated, p. 5 (repr.); C. Mauclair, *Claude Monet*, 1924, pl. 24; G. Rivière, *'Claude Monet et les expositions des impressionnistes'*, in *L'Art Vivant*, 1 January 1927, p. 19 (repr.); O. Reuterswärd, *Monet*, 1948, p. 282

Exh: Paris, Hôtel de la Curiosité et des Beaux-Arts, *'Première exposition de collectionneurs'*, 1924 (No. 140); Paris, Orangerie, 'Monet', 1931 (No. 53); New York, Durand-Ruel, 'Great French Masters of the nineteenth century', 1934 (No. 36 repr.); Paris, Palais National des Arts, *'Chefs d'oeuvre de l'art français'*, 1937 (No. 375); New York, Paul Rosenberg, 'French Masterpieces', 1945 (No. 2); New York, Paul Rosenberg, 'Paintings by Monet, Pisarro, Sisley', 1949 (No. 2); London, The Lefevre Gallery, 'Nineteenth and twentieth century French Paintings', 1965 (No. 11 repr.)

Painted in 1880 at Vétheuil. This view is from the île Saint-Martin.

No. 20

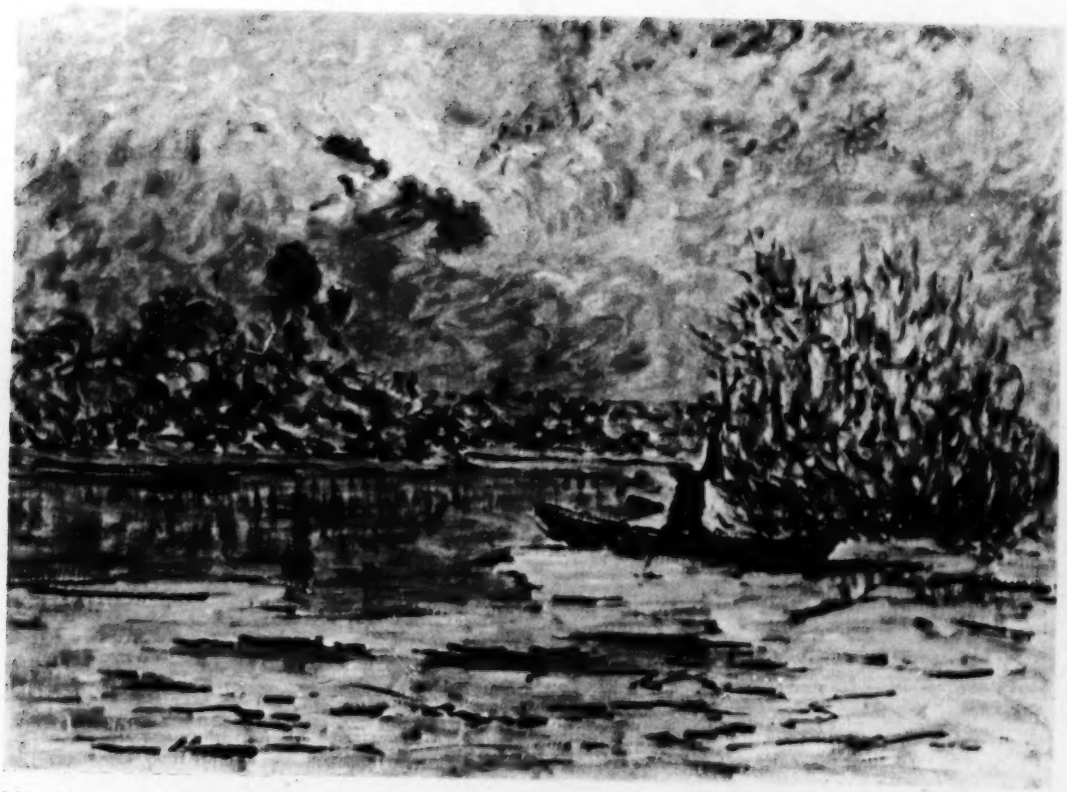
21 LE GIVRE

Canvas: 21¼ × 28½ in. (53.9 × 72.3 cm)

Coll: S. Oppenheimer; Lousada; Ernest Duveen, his sale, Sotheby's 6-7-1960 (Lot 6); bt. A. Tooth & Sons

Exh: London, Gimpel Fils, 'Collectors Choice V, Loan Exhibition', 1955 (No. 21 repr.); Birmingham City Museum and Art Gallery, 'Paintings and Drawings from the Collection of Lord Avon', 1966

Painted in 1880. In the winter of 1879-80 the weather was so cold that the Seine froze, an event which inspired Monet to paint the river under these conditions. When the thaw came, he painted other pictures of the Seine, one of which, *Les Glaçons*, was sent to the Salon of 1880 but was rejected; another *La Débacle*, is in the Sawbridge-Erle-Drax Collection. ' Monet ', Arts Council, 1957, No. 56, Fig. 19e.



No. 21

The Lefevre Gallery

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